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cal, or, more properly speaking, that part of it devoted to the arts of design, will be under the management of Mr. Alvan S. Southworth. According to the prospectus, there will be "illustrations, when demanded."

## FOREIGN.

M. ALFRED MICHELS, the well-known author of the *Histoire de la Peinture Flamande*, has in press a new book entitled *Van Dyck et ses Élèves*, which will throw new light upon the life and works of this great artist. M. Michels had the good fortune to find a number of manuscript documents and authenticated papers which, it is said, will upset nearly everything that has so far been written about Van Dyck, and will supply many hitherto missing data concerning his career. After his first discoveries had been made, M. Michels was enabled to continue his researches in Italy and in England by the liberality of the French government. With the aid of the papers discovered, among which is the itinerary of Van Dyck during his stay in Italy, his travels in that country, where he formed his style, can be followed step by step. The book, which promises to be of importance for the history of art, will be published by Renouard of Paris. It will consist of about 580 pages octavo, illustrated by sixteen cuts, and five etchings.

DR. SCHLEIMANN's *Ilios* is published in a German translation by Brockhaus, of Leipsic.

THE KERAMIC ART OF JAPAN, by Audsley and Bowes, is announced to be published by Messrs. Henry Sotheran & Co. in a second smaller edition, containing thirty-two plates, sixteen of which are in gold and colors, and three hundred and twenty pages of text, with numerous wood-engravings. It is stated that this new edition, which will be published at the reduced price of two guineas, will contain all the text of the folio work, besides a large amount of additional information about the potters and factories of Japan, an extensive collection of marks and monograms, and a copious index.

MESSRS. TRÜBNER & Co. are to publish *The Science of Beauty: an Analytical Enquiry into the Laws of Esthetics*, by Avary W. Holmes-Forbes.

MESSRS. BLACKIE & SON are about to publish a series of drawing-books, which are to be edited by Mr. E. J. Poynter, R. A.

THE GAZETTE DES BEAUX-ARTS has prepared an album containing twenty etchings by the late Jules Jacquemart; among them, one, *Christ à la Colonne*, which is now published for the first time. To the subscribers of the *Gazette* the album is sold at a reduced price.

MESSRS. MELE & ABENIACAR, of Naples, are reported to be making preparations for the publication of a popular illustrated periodical, devoted to art and archæology, and to be called *Pompeii*.

THE FOURTH VOLUME has just been issued of the *Unpublished Documents relating to the History of the Museums of Italy*. The work is subsidized by the General Direction of Museums and Excavations in the Ministry of Public Instruction at Rome.

MR. E. A. SEEMANN, of Leipsic, has issued the sixth and last volume of Dr. Dohme's great work, *Kunst und Künstler des Mittelalters und der Neuzeit*. A supplement is promised under the title of *Kunst und Künstler des 19. Jahrhunderts*.

THE GOVERNMENT OF THE GRAND DUCHY OF HESSE

is about to prepare a richly illustrated work, entitled *Kunst und Alterthum im Grossherzogthum Hessen*, which is to include all the artistic monuments in the three provinces of the duchy. The work is to be completed in five years. Dr. G. Schaefer, of Darmstadt, Prof. Dr. von Ritgen, architect, of Giessen, and Dr. Bockenheimer and Prebendary Schneider, both of Mayence, are mentioned as editors for the provinces of Starkenburg and Rhenish Hesse.

## NEW PUBLICATIONS.

## AMERICAN.

GILCHRIST, ALEX. Life of William Blake, with selections from his poems and other writings. New and enlarged ed., illustr. from Blake's own works, with additional letters and a memoir of the author. New York: Macmillan & Co. 1880. 2 vols. xxi + 431 and ix + 383 pp. 8vo. Cloth, \$15.

HAMERTON, PHILIP GILBERT. Art essays. No. 2: Modern schools of art, American and European. New York: A. S. Barnes & Co. 1881. 88 pp. 8vo. (Atlas Series.) Paper, 30 cents.

How to draw and paint. Philadelphia: J. & H. Dickerson. 1880. 65 pp., 42 plates. 12mo. Paper, \$1.

Modern architectural designs and details. New York: Bicknell & Comstock. 1880. Parts 2 and 3. (As previously announced. See this volume of the REVIEW, p. 126.)

PHILLIPS, HENRY, JR. Notes upon a denarius of Augustus Cæsar, a paper read before the [Numismatic and Antiquarian] Society [of Philadelphia], February 5, 1880. (Reprinted from the *American Journal of Numismatics*.) 7 pp. 8vo.

SENSIER, ALFRED. Jean François Millet, peasant and painter; translated by Helena De Kay from the French. Boston: James R. Osgood & Co. 1881. xii + 230 pp. Illustr. Square 8vo. Cloth, \$3.

WARREN, S. E. Elementary projection drawing: theory and practice. 5th ed., revised, with a new division on the elements of machines. New York: J. Wiley & Sons. 1880. xiv + 162 pp. 24 folding plates. 8vo. (Industrial science drawing.) Cloth, \$1.50.

## FOREIGN.

ALLEGAYER, JUL. Handbuch über das Lichtdruck Verfahren. Praktische Darstellung zur verschiedenen Anwendung für Hand- und Schnellpressendruck. Für Praktiker und gebildete Laien. Leipzig: Scholtze. 1881. viii + 190 pp. 2 heliotypes and 20 wood-cuts. 8vo. 6 marks.

AUBERTIN, C. Quelques renseignements sur le musée archéologique de Beaune. Beaune. 130 pp. 12mo.

BELGIOJOSO, C. Brera. Studii e bozzetti artistici. Milano. 1881. 478 pp. 16mo. 6 marks.

BOSC, E. Dictionnaire raisonné d'architecture et des sciences et arts qui s'y rattachent. (As previously announced.) Parts 16-19. Paris: Firmin-Didot & Cie.

CAMPARDON, E. Un artiste oublié. J.-B. Massé, peintre de Louis XV., dessinateur graveur; documents inédits. Paris: Charavay frères. 302 pp. 16mo. (317 copies, 5 on Japanese, 12 on India, 300 on Dutch paper.)

Château de Pierrefonds, dessiné d'après nature et lithographié par Bachelier. Paris: Lemercier & Cie. 13 pp. and 15 plates. Oblong 16mo.

DEHAISNES. L'Espagne a-t-elle exercé une influence artistique dans les Pays-Bas? Étude historique; par M. le chanoine D., archiviste du Nord. Lille. 25 pp. 8vo.

DESJARDINS, T. La Venus de Vienne; note sur les restes de murailles antiques situées à Vienne au dessous du mont Pipet; le temple romain de Vienne en Dauphiné. Tours. 38 pp. and plate. 8vo. (Extract from the *Comptes Rendus du Congrès tenu à Vienne par la Soc. Franç. d'Archéol. en Sept. 1879*.)

Dessin de décoration des principaux maîtres. Quarante planches réunies et reproduites sous la direction de M. Edouard Guichard, fondateur et ancien président de l'Union Centrale des Beaux-Arts appliqués à l'Industrie, avec une étude sur l'art décoratif et des notices par M. Ernest Chesneau. Paris: Quantin & Cie. iv + 26 pp. Fol. 125 francs. (100 copies on Dutch paper, with extra proofs, 250 francs.)

GALABERT. L'église et les vitraux de Caylus; par M. l'abbé G., membre de la Soc. Archéol. de Tarn-et-Garonne. Montauban. 24 pp. 8vo. (Extract from the *Bulletin de la Soc. Archéol. de Tarn-et-Garonne*.)

GEORGE, G. De l'habitation dans les temps anciens; par G. G., membre corr. du Com. des Beaux-Arts au min. de l'instr. publ. Deux chapitres extraits d'un travail de l'auteur sur l'habitation dans tous les temps. Lyon. 41 pp. and plate. Large 8vo.

GILLY, A. Les arts chez les Hébreux. Nîmes. 11 pp. 8vo. (Extract from the *Bulletin de l'Art Chrétien*.)

GONSE, L. Eugène Fromentin, peintre et écrivain; par M. L. G., directeur de la Gazette des Beaux-Arts. Ouvrage augmenté d'un voyage en Egypte et d'autres notes et morceaux inédits de Fromentin. Paris: Quantin & Cie. 371 pp. 16 plates and 45 text illustr. Large 8vo. 25 francs.

LASTEVRIE, F. DE. *Les peintres-verriers étrangers à la France classés méthodiquement selon les pays et l'époque où ils ont vécu*; par M. F. de L., membre honoraire de la Soc. Nation. des Antiq. de France. Paris: 70 pp. 8vo. (Extract from the *Mémoires de la Soc. Nation. des Antiq. de France*.)

MUNTZ, E. *Raphaël archéologue et historien d'art*. Paris: Quantin & Cie. 23 pp. 8vo. (Extract from the *Gazette des Beaux-Arts*.)

OTTIN, A. *Méthode élémentaire du dessin*. Première partie: Abécédaire du dessin. 44 pp. 8vo, accompagnée de trois cahiers quadrillés et 48 pl. 3<sup>e</sup> éd., entièrement refondue. 80 centimes. — Deuxième partie: Perspective élémentaire. 27 pp. et 16 pl. 8vo. 2<sup>e</sup> éd. 50 centimes. — Livret du maître. *Pédagogie du dessin*. 2<sup>e</sup> éd. 80 pp. avec 16 fig. 1.50 francs. — Par A. O., inspecteur de l'enseignement du dessin dans les écoles communales de la ville de Paris. Paris: Hachette & Cie.

RACINET, A. *Le costume historique*. (As previously announced.) Part 9. Paris: Firmin-Didot & Cie.

RAVASSON-MOLLIEN, C. *Les manuscrits de Léonard de Vinci*. Le manuscrit A de la bibliothèque de l'Institut, publié en fac-similé (procédé Arosa) avec transcription littérale, traduction française, préface et table méthodique. Paris: Quantin & Cie. 301 pp. and 126 pl. 4to. 100 francs.

RONDANI, ALBT. *Saggi di critica d'arte*. Firenze. 1880. 452 pp. 16mo. 6 marks.

SAUVAGEOT, C. *Viollet-le-Duc et son œuvre, dessiné par C. S.* Paris: Ve. Morel. 115 pp., with 12 pl. and 150 cuts. Large 4to. (Extract from the *Encyclopédie d'Archit.*)

SCHLIEMANN, H. *Ilios, Stadt und Land der Trojaner*. Forschungen und Entdeckungen in der Troas und besonders auf der Baustelle von Troja. Mit einer Selbstbiographie des Verfassers, einer Vorrede von Rdf. Virchow und Beiträgen vieler Gelehrten. Leipzig: Brockhaus. 1881. xiv + 88c pp. Mit ca. 1800 Abbild., Karten u. Plänen. 8vo. 42 marks.

SCHLUNBERGER, C. *Monuments numismatiques et sphragistiques du moyen âge byzantin*. Paris: Revue Archéologique. 20 pp. and plate. 8vo. (Extract from the *Revue Archéol.*)

SCHNEVYDER, P. *Histoire des antiquités de la ville de Vienne*; manuscrit inédit de P. S., publié avec une notice historique et biographique, un portrait à l'eau-forte, une gravure représentant Vienne romaine, par E. J. Savigné. Vienne: Savigné. xxxix + 123 pp. 12mo.

SCHWENKE, E. *Ausgeführt Möbel und Zimmer-Einrichtungen der Gegenwart*. 2. Lfg. Berlin: Wasmuth. 1880. 11 lithographs and 1 heliotype. Fol. 10 marks.

SENSIER, A. *La vie et l'œuvre de J. F. Millet*; par A. S. Manuscrit publié par Paul Mantz, avec de nombreux fac-similés. Paris: Quantin & Cie. xiv + 407 pp., 12 heliogravures, and 48 text illustr. 4to. 50 francs. (100 numbered copies on Dutch paper, with two sets of plates, at 100 francs.)

WEBER, G. *Le Sipylos et ses monuments; ancienne Smyrne (Navlochon); monographie historique et topographique cont. 1 carte, 4 pl. lithogr. et 2 photogr.* Paris: Ducher & Cie. iv + 126 pp. 8vo.

## PERIODICALS.

[Only those American Periodicals are included in this list which are not specially devoted to Art.]

APPLETON'S JOURNAL for February: — *Decorative Decorations*. By Grant Allen. — *American Wood-Engraving*. (In Editor's Table.) ATLANTIC MONTHLY for February: — *Mr. Tilden's Pictures*. — *Mr. Shirlaw's Pictures*. (In The Contributors' Club.) HARPER'S MONTHLY for February: — *The Gospel History in Italian Painting*. By Henry J. Vandyke, Jun. Illustr. — *Pottery in the United States*. By Miss F. E. Fryatt. Illustr. HARPER'S WEEKLY for Jan. 1<sup>st</sup>: — *An Unrivalled Exhibition (Salmagundi Sketch Club)*. Illustr. — Jan. 2<sup>nd</sup>: — *The Roman Villa near Brading*. Illustr. LIPPINCOTT'S MAGAZINE for February: — *Museums*. (In Our Monthly Gossip.) SCRIBNER'S MONTHLY for February: — *John La Farge*. By George Parsons Lathrop. Illustr. — *Art and the Stupidities of the Tariff*. (In Topics of the Time.)

## AMERICAN ART CHRONICLE.

## THE INQUIRY INTO THE CHARGES AGAINST GENERAL DI CESNOLA.

THE committee appointed to investigate the charges made against General di Cesnola by Mr. Gaston L. Feuardent (see p. 128 of this volume of the REVIEW) held several meetings, with President Barnard in the chair, at which testimony was taken and the objects in controversy were critically examined. The main points embodied in the written statement which General di Cesnola presented to the committee, and which contains a detailed refutation of all the charges made, are given herewith. To the general charge that "a long list of restorations" can be made out, the answer is: — "In the entire collection I have not made a single restoration of any object or part of any object in stone, and there exist in the whole collection of thousands of objects, so far as I know, only two instances of restoration, neither of which is by me. There are also only two restorations among the potteries, not necessary to be here described." The two restorations are then indicated and characterized as correct, though not made by General di Cesnola's orders. Attention is called to the careless use of the word "restoration" by Mr. Feuardent, and his confusion of it with "repair" and "reunion." "Every repair" that has been made is declared to be "based on the careful preservation together of objects found together, on close examination and comparison of work and of surfaces, correct reunion of lines of fracture, study of art illustrated in

Cypriote remains, and fifteen years' devotion to this special department of archaeology." The charges concerning specific objects are then considered at length. The first object is No. 22, *Statue of a Priest*. The charge is that "the right arm and right hand were procured from a fragment from another statue while the collection was in my [Mr. Feuardent's] gallery in London; but now the points of junction, which were quite apparent then, have been completely hidden." The answer is, that "the right hand has never been broken away from the statue"; that "the right forearm, from elbow to wrist, is the original forearm, . . . not obtained from another statue," and "not put on in London," but "by myself [General di Cesnola] in New York," the forearm having come over in the second Cesnola collection, and therefore never having been seen by Mr. Feuardent in London; that the three pieces of the statue — the head, the body, and the right forearm — were found together and preserved with great care; and that the correct reunion necessitated the removal of the false forearm introduced by Mr. Feuardent. The latter piece was submitted to the committee, and the mistake made clear by photographs of the figure as originally put together in Cyprus. The second object is No. 768, *Seated Figure*. The original charge was that the head of an old man had been put upon the body of a youth, and a wood-cut is given of the object. To this the reply is, that the wood-cut "is a gross falsification," showing a line of repair which does not exist, as the object has never been broken. Mr. Feuardent subsequently changed his objection from No. 768 to